

0008. LEOPOLD MOZART¹ TO JOHANN JAKOB LOTTER,² AUGSBURG

Salzb., 28th August
1755

Monsieur mon tres cher amy!

I was deep in thought at just this moment and undecided in myself as to whether I should write to you again today or not, when I received your letter, [5] which I had been expecting with the greatest longing. Now I know how things stand, and you would have done me an exceptional service if you had written to me at once at least a week or a fortnight ago, for I would have taken on a number of other pieces to compose which I turned down because I believed I would now have to bring everything to an immediate conclusion in order not to hold you up. [10] I quite believe that you are astonished at my Examples. Only there is no other way they can be put, they have to look like this if they are all to be presented clearly, correctly and comprehensibly to one's fellow man. I have taken exceptional care to avoid including anything superfluous in the way of examples so as not to make the book unnecessarily thick. Simply allow someone who is in a position to judge to look into it; [15] I have nothing against that. Every expert will find that each example brings its special benefit, and that most of them are only there out of necessity. In the course of the chapters still in my hands, there are indeed still examples enough, but they no longer look so terrifying. I could send it to you, [20] but since it is not urgent, I wish to look over it again. Because you now write that you do not know how extensive the manuscript will be due to the many music passages, in the meantime I have now brought it to a conclusion at the eleventh chapter.³ I wish you to know that I have now been forced to present in the eleventh chapter everything I had been thinking of presenting in the twelfth chapter; [25] otherwise, if I had divided the eleventh chapter, it would have turned out much too small compared to the others. You see, the eighth chapter ends with the position change. The ninth deals with the grace notes etc., the tenth with the trill. The eleventh with the tremolo, mordents and the other arbitrary ornaments. And my final leaf closes with the 226th page. My manuscript thus currently consists of 226 or 27 pages. [30] And it can stay that way. I can end like this, unless you are irritated that it ends with eleven chapters. For finishing with an odd number is just as dangerous as when a hare or a cat runs across your path. You see that my manuscript currently does not cover even 57 sheets. If you want another chapter, so that it becomes a dozen, I have material enough. [35] Simply do not worry, I will deliver another chapter in addition if required, one which will be read with much pleasure but *N.B.* no further examples will occur. *À propos*:⁴ You want to speak to me, but at the moment are not coming to Salzburg. This is precisely one of my greatest consternations. It would of course be an opportunity for me to come to Augsburg, [40] and indeed with a *ritorno*,⁵ also coming back home this way. Only, first of all, I could not be in Augsburg longer than roughly around 7 or 8 days. And you know yourself what can be achieved in negotiations in such a short time, for this would have to be my main aim. Secondly, I must also think about the costs involved. And

¹ Leopold Mozart (1719-1787), born in Augsburg as son of a bookbinder. Started studies in law and philosophy in Salzburg, but neglected these and became a professional musician. Married Maria Anna Pertl in 1747. Only two of their seven children survived infancy. From 1763 until his death, he was *Vizekapellmeister* [deputy director of music] at the Prince-Archbishop's court in Salzburg.

² BD: Johann Jakob Lotter (the Younger, 1726-1804), son of the eponymous founder of the firm (c. 1683-1738), printer and bookseller in Augsburg. Under his management, the business grew, especially the music side. He printed Leopold Mozart's *Versuch einer gründlichen Violinschule* (1756), of which there were three impressions. He also printed Leopold's collection of keyboard music *Der Morgen und der Abend...* (1759), containing works by Leopold, Eberlin and Eberl.

³ BD: But cf. No. 0004/74-75!

⁴ BD: In the sense of "By the way".

⁵ BD: Return coach trip, cf. No. 0009/4-5.

thirdly [45] I would first have to see if I can get away here. Enough, I will sleep on it. By the way, please tell me, when do you believe the book might be ready? I still think this is how we will probably begin the 1756th year. I cannot reach any other conclusion if I draw it from your letter, which you sent me dated 20th May and in which you write: [50] Yet this week I want, in God's name, to make a start. Do you still remember what you said to me about Wagenseil's⁶ teaching book of the same kind?⁷ As long as this delay is not to my disadvantage. It will not be to your disadvantage, for perhaps you still have some copies of your neat *Pandurists*, or rather *Rudimenta Pandurista*,⁸ left over? You would like to get rid of them in the meantime. [55]

As far as the books are concerned, I thought the order placed with me would be more significant. It consists of only the following:

Rhetoric	}	Gottsched's
Critical Poetic Art		
[60] Art of the German Language ⁹		

Fables	}	Gellert's
Didactic Poems ¹⁰		

Wagner's *Phraseologia*
P. Desing's¹¹ *Index Poeticus*¹²

[65] And finally there was an enquiry for Werner's Musical Calendar.¹³ In closing, I have to point something out, although you will probably already know of it. 7 weeks ago, all new Electoral Bavarian kreuzers and local coins *de anno* 1754 and 55 were ordered out of circulation and a time of only 6 weeks allowed for it, and when this time had elapsed they were to be rendered completely valueless.¹⁴ [70] But since there is such an unspeakable quantity of these in our country, they are still being accepted, but one cannot know for how long. Although God must soon make a universal change regarding the currency, and I believe we will revert entirely by New Year.

My wife¹⁵ is not at all pleased that you are not coming to Salzburg. She commends herself. [75] The gold fleet has simply not yet arrived. It is to be feared, however, that it might end up among those boarded in the war that has now broken out.¹⁶

My most obedient compliments to your dearest wife. No less so to the Collegium Musicum.

⁶ BD: Georg Christoph Wagenseil (1715-1775), music teacher to the Empress Maria Theresia and her children. His compositions for keyboard were familiar to Mozart from the notebook Leopold compiled for Nannerl; he learned to play two scherzos by Wagenseil in a short time on 24th January and on 6th February, 1761.

⁷ BD: It would appear that no such work was ever published.

⁸ BD: *Rudimenta Panduristae oder Geig-Fundamenta...*, published by Lotter in 1755.

⁹ BD: Johann Christoph Gottsched (1700-1766): 1) *Ausführliche Redekunst...*, Hannover, 1728; 2) *Versuch einer Critischen Dichtkunst...*, Leipzig, 1730; 3) *Grundlegung einer Deutschen Sprachkunst*, Leipzig, 1748. Cf. Nos. 0002/9; 0008/58-60.

¹⁰ BD: Christian Furchtegott Gellert (1700-1766), 1) *Fabeln und Erzählungen*, Leipzig, 1746; 2) *Lehrgedichte*, Leipzig, 1754.

¹¹ BD VII: Name corrected.

¹² BD: Wagner: cf. No. 0003/20; Besing: not identified.

¹³ BD: Gregor Joseph Werner (* 1695 or 1701-1766), *Neuer und sehr curios-Musicalischer Instrumental-Calender...*, Augsburg, 1748, with pieces for 2 violins and bass/continuo.

¹⁴ BD: In 1755 Salzburg left the monetary convention agreed between Austrian Bavaria in 1753.

¹⁵ BD: He had married Maria Anna, née Pertl, in 1747.

¹⁶ BD: Presumably skirmishes between Britain and France preceding the outbreak of the Seven Years' War.

[80] Herr Wagner¹⁷ has written no less than 2 letters in succession to me and would like to have music. I have exhorted him to be patient.

If the *Collegium Musicum* desires anything at all, do of course write to me *in tempore*.¹⁸

¹⁷ BD: Cf. No. 0001/7, 14.

¹⁸ = "in time".